UNIVERSITY AND SALISBURY CHORALES PRESENT

CARMINA BURANA

Cantiones Profanae

By Carl Orff

Dr. William M. Folger, Artistic Director
Dr. John Wesley Wright, Faculty Mentor
Susan Zimmer, Rehearsal Pianist

Saturday, April 4, 2019
Holloway Hall, Great Hall • 4 p.m.

Salisbury UNIVERSITY
www.salisbury.edu

Brandie Sutton, soprano

Jeffrey Todd, baritone

Jeremiah Copeland, tenor

Lance Fisher, tenor

Special thanks to Peter and Judy Jackson for sponsoring this evening's concert

PROGRAM

CARMINA BURANA

By Carl Orff

Artistic Director: Dr. William M. Folger
Faculty Mentor & Project Co-Conceiver: Dr. John Wesley Wright, Associate Professor of Voice
Rehearsal Pianist: Susan Zimmer
Soloists: Brandie Sutton, soprano; Jeffrey Todd, baritone; Jeremiah Copeland, tenor; Lance Fisher, tenor

Choreographers: Kate Carpenter, Jay Copeland, Patrick Gover, Emily Lane, Rebekah Noonan and Jake Thereault
Faculty Mentor: Helen Myers, Assistant Professor of Dance
Videographers: Jordan Davies, Dominic Lizambri, Chris Messick and Matt McQueeney
Video Editors: David Gladden and Chris Messick
Projections Coordinator: John Raley
Faculty Mentor: David Gladden, Assistant Professor of New Media Art
Salisbury University Children's Choir: Alice Wigfield, Artistic Director; Ginger Rizzi, Rehearsal Pianist

PROGRAM

Carmina Burana Cantiones Profanae .....Carl Orff

FORTUNA IMPERATRIX MUNDI

1. O Fortuna

O Fortuna velut luna statu variabilis,
semper crescis aut decrescis;
vita detestabilis nunc obdurat et tunc curat

ludo mentis aciem, egestatem, potestatem
dissolvit ut glaciem.

Sors immanis et inanis,
rota tu volubilis, status malus,vana salus
semper dissolubilis, obumbrata et velata
michi quoque niteris; nunc per ludum
dorsum nudum fero tui sceleris.

Sors salutis et virtutis
michi nunc contraria, est affectus et defectus
semper in angaria.
Hac in hora sine mora corde pulsum tangite;

quod per sortem sternit fortem
mecum omnes plangite!

FORTUNE, EMPRESS OF THE WORLD

O Fortune, variable as the moon,
always dost thou wax and wane.
Detestable life, first dost thou mistreat us, and then, whimsically,
thou heedest our desires, As the sun melts
the ice, so dost thou dissolve both poverty and power.

Monstrous and empty fate,
thou, turning wheel, art mean, voiding
good health at thy will. Veiled in obscurity,
thou dost attack me also.
To thy cruel pleasure I bare my back.

Thou dost withdraw
my health and virtue, thou dost threaten
my emotion and weakness with torture.
At this hour, therefore, let us pluck the strings without delay.
Let us mourn together, for fate crushes the
brave!

2. Fortune plango vulnera

Fortune plango vulnera stillantibus ocellis,
quod sua michi munera subtrahit rebellis.
Verum est, quod legitur, fronte capillata,
sed plerumque sequitur Occasio calvata.

I lament Fortune's blows with weeping eyes,
for she extorts from me her gifts,
now pregnant and prodigal,
now lean and sear.

In Fortune solio sederam elatus,
prosperitatis vario flore coronatus;
quisquid tamen florui felix et beatus,
nunc a summon corrui Gloria privatus.

Once was I seated on Fortune's throne,
crowned with a garland of prosperity.
In the bloom of my felicity
I was struck down and robbed of all my glory.

Fortune rota volvitur: descendo minoratus;
alter in altum tollitur; nimis exaltatus
rex sedet in vertice—caveat ruinam!
nam sub axe legimus Hecubam reginam.

At the turn of Fortune's wheel, one is deposed.
another is lifted on high to enjoy a brief felicity.
Uneasy sits the king – let him beware his ruin,
for beneath the axle of the wheel we read the name of Hecuba.

I. Primo Vere (Spring Time)

3. Veris leta facies
Small chorus

Veris leta facies mundo propinatur,
hiemalis acies victa iam fugatur,
in vestitu vario Flora principatur,
nemorum dulcisono que cantu celebrator.

The bright face of spring shows itself to the world,
driving away the cold of winter.
Flora reigns in her colorful robes,
praised in the canticle of sweet-sounding woods.

Flore fusus gremio Phebus novo more
risum dat, hoc vario iam stipate flore.
Zephyrus nectareo spirans in odore.
Certatim pro bravio curramus in amore.

Phoebus laughs in Flora's lap again.
Surrounded by flowers,
Zephyrus breathes the fragrance of their nectar.
Let us compete for the prize of love.

Cytharizat cantico dulcis Philomena,
flore rident vario prata iam serena,
salit cetus avium silve per amena,
chorus promit virginum iam gaudia millena.

The sweet nightingale begins her song,
the bright meadows laugh with flowers.
Birds flit about the pleasant woods,
the maidens' chorus brings a thousand joys.

PROGRAM

4. Omnia Sol temperat
Jeffrey Todd, baritone

Omnia sol temperat purus et subtilis,
novo mundo reserat faciem Aprilis,
ad amorem properat animus herilis
et iocundis imperat deus puerilis.

The sun, pure and fine, tempers all;
a new world is opened by the face of April.
The heart of man rushes to love,
And over all the boyish God rules.

Rerum tanta novitas in solemni vere
et veris auctoritas iubet nos gaudere;
vias prebet solitas, et in tuo vere
fides est et probitas tuum retinere.

The power of Nature's renovation in the glorious spring
commands us to be joyful.
Spring evokes the wonted ways of love.
Hold fast thy lover!

Ama me fideliter, fidem meam nota
de corde totaliter et ex mente tota.
Sum presentialiter absens in remota,
quisquis amat taliter, volvitur in rota.

Love me faithfully, feel the constant adoration
of my heart and mind.
I am with you even when apart.
Whosoever shares my feeling knows the torture of love.

5. Ecce gratum

Ecce gratum et optatum
ver reducit gaudia, purpuratum floret pratum,
sol serenat omnia. Iamiam cedant tristia!
Estas redit, nunc recedit
hyemis sevitia.

Behold the spring, welcome and long awaited,
which brings back the pleasures of life. The meadow
with purple flowers is a-bloom, the sun brightens all things.
Now put all sadness aside, for summer returns,
And winter's cold withdraws.

Iam liquescit et decrescit grando, nix et cetera;
bruma fugit, et iam sugit, ver estatis ubera;
illi mens est misera, qui nec vivit, nec lascivit
sub estatis dextera.

Ice and snow melt away,
the frost flees, and spring sucks the breast of summer.
Miserable is he who neither loves nor frolics
under summer's spell.

Gloriantur et letantur in melle dulcedinis,
qui conantur, ut utantur premio Cupidinis;
simus jussu Cypridis gloriantes et letantes
pares esse Paridis.

Those who vie for Cupid's prize
taste the sweetness of honey
Let us, proud and joyful, be ruled by Venus.
Let us emulate Paris.

Uf Dem Anger (On the Meadow)

6. Tanz (Dance)

7. Floret silva

Floret silva nobilis floribus et folis.	*The noble wood is filled with buds and leaves.*
Ubi est antiquus meus amicus?	*Where is my lover?*
Hinc equitavit, eia, quis me amabit?	*He rode away on horseback. Alas, who will love me now?*
Floret Silva undique,	*Everywhere the forest is in bloom;*
nah mime gesellen ist mir we.	*I am longing for my lover.*
Gruonet der walt allenthalben,	*If the wood is green all over,*
wa ist min geselle alse lange?	*Why does my lover not return?*
Der ist geriten hinnen,	*He has ridden away.*
o wi, wer sol mich minnen?	*Woe is me, who will love me?*

8. Chramer gip die varwe mir
Sopranos and Chorus

Chramer, gip die varwe mir,	*Shopkeeper, give me color*
die min wengel roete, damit ich die jungen man	*to paint my cheeks, that young men*
an ir dank der minnenliebe noete.	*may not resist my graces.*
Seht mich an, jungen man!	*Look here, young men,*
lat mich iu gevallen!	*do I not charm you?*
Minnet, tugentliche man,	*Make love, good men*
minnecliche frouwen!	*and gracious women.*
mine tuot iu hoch gemuot	*Love will ennoble you,*
unde lat iuch in hohen eren schouwen.	*and you will stand in high respect*
Seht mich an, jungen man!	*Look here, young men,*
Lat mich iu gevallen!	*do I not charm you?*
Wol dir, werlt, daz du bist also freudenriche!	*Hail, o world so rich in joys.*
ich will dir sin undertan	*I will obey you always,*
durch din liebe immer sicherliche.	*and accept your bountiful gifts.*
Seht mich an, jungen man!	*Look here, young men,*
lat mich iu gevallen!	*do I not charm you?*

PROGRAM

9. Reie
(Round Dance)

Swaz hie gat umbe

Swaz hie gat umbe, daz sint alles megede,
die wellent an man allen disen sumer gan!

Here are maidens in a circle;
they'd like to be without a lover all the summer through.

Chume, chum geselle min (small chorus)

Chume, chum, geselle min,
ih enbite harte din, ih enbite harte din,
Chume, chum, geselle min,

Come, come, my pretty maid,
I wait for thee, I wait for thee.
Come, come, my pretty maid,

Suzer rosenvarwer munt.
chum unde mache mich gesunt,
chum unde mache mich gesunt,
suzer rosenvarwer munt.

Sweet rosy mouth,
come and heal my longing,
come and heal my longing,
Sweet rosy mouth.

Swaz hie gat umbe

Swaz hie gat umbe, daz sint alles megede,
die wellent an man allen disen sumer gan!

Here are maidens in a circle;
they'd like to be without a lover all the summer through.

10. Were diu werlt alle min

Were diu werlt alle min
von deme mere unze an den Rin,
des wolt ih mih darben,
daz diu chünegin von Engellant
lege an minen armen.

Were the world all mine,
from the sea to the Rhine,
I should gladly forsake it
for the Queen of England
in my arms.

II. In Taberna (In the Tavern)

11. Estuans interius
Jeffrey Todd, baritone

Estuans interius ira vehementi	*In rage and bitterness*
in amaritudine loquor mee menti:	*I talk to myself;*
factus de materia, cinis elementi,	*made of matter, ash of the elements,*
similis sum folio, de quo ludunt venti.	*I am like a leaf which the wind plays with.*
Cum sit enim proprium viro sapienti	*If a wise man builds*
supra petram ponere sedem fundamenti,	*his house upon a rock,*
stultus ego comparor fluvio labenti,	*I, fool, am like a gliding river*
sub eodem tramite nunquam permanenti.	*which follows no straight path.*
Feror ego veluti sine nauta navis,	*I am swept away like a pilotless ship,*
ut per vias aeris vaga fertur avis;	*like a bird floating aimlessly*
vaga fertur avis;	*through the air.*
non me tenant vincula, non me tenet clavis,	*No fetters, no locks hold me;*
quero mihi similes et adiungor pravis.	*I am looking for my like, and I join the depraved.*
Mihi cordis gravitas res videtur gravis;	*The burdens of the heart weigh too heavily on me.*
iocus est amabilis dulciorque favis;	*Jesting is lovely and sweeter than the honeycomb.*
quicquid Venus imperat, labor est suavis,	*What Venus commands is suave labor;*
que nunquam in cordibus habitat ignavis.	*love never dwells in cowardly hearts.*
Via lata gradior more iuventutis,	*On the broad road I move along as youth is wont to do.*
inplicor et vitiis immemor virtutis,	*I am entangled in vice, and unmindful of virtue.*
voluptatis avidus magis quam salutis,	*Greedy more for lust than for welfare,*
mortuus in anima curam gero cutis.	*dead in soul, I care only for my body.*

PROGRAM

12. Olim Lacus colueram
    Jeremiah Copeland, tenor
    Lance Fisher, tenor
    Men's Chorus

Cignus ustus cantat:

Olim lacus colueram, olim pulcher extiteram,
dum cignus ego fueram.
Miser, miser! Modo niger et ustus fortiter!

Girat, regirat garcifer;
me rogus urit fortiter:
propinat me nunc dapifer,
Miser, miser! Modo niger et ustus fortiter!

Nunc in scutella iaceo, et volitare nequeo,
dentes frendentes video:
Miser, miser! Modo niger et ustus fortiter!

The roasted swan sings:

Once I dwelt in the lakes, once I was
a beautiful swan.
O miserable me! Now I am roasted black!

The cook turns me on the spit,
the fire roasts me through,
and I am prepared for the feast.
O miserable me! Now I am roasted black!

I am borne upon a platter and can no longer fly.
I catch sight of gnashing teeth.
O miserable me! Now I am roasted black!

13. Ego sum abbas
    Jeffrey Todd, baritone
    Men's Chorus

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:

Wafna, wafna!
quid fecisti sors turpissima?
Nostre vite gaudia
abstulisti omnia!

I am the Abbot of Cucany,
and I meet with my fellow-drinkers
and belong to the sect of Decius.
Whosoever meets me in the tavern over dice,
loses his garments by the end of the day,
and, thus denuded, he cries:

Wafna, wafna!
what has thou done, o infamous fate?
Thou hast taken away
All the pleasures of this life.

14. In taberna quando sumus
Men's Chorus

In taberna quando sumus,	*When we are in the tavern,*
non curamus quid sit humus,	*unmindful of the grave,*
sed ad ludum properamus,	*we rush to the gaming tables*
cui semper insudamus.	*over which we sweat.*
Quid agatur in taberna,	*If you want to know*
ubi nummus est pincerna,	*what happens in the tavern*
hoc est opus ut queratur,	*(where money gets you wine),*
si quid loquar, audiatur.	*then listen to my tale.*
Quidam ludunt, quidam bibunt,	*Some men gamble, others drink,*
Quidam indiscrete vivunt.	*others shamelessly indulge themselves,*
Sed in ludo qui morantur,	*and of those*
ex his quidam denudantur,	*who stay to gamble,*
quidam ibi vestiuntur.	*Some lose their garments,*
quidam saccis induuntur.	*and others are in sackcloth.*
Ibi nullus timet mortem,	*There no one is in fear of death,*
sed pro Baccho mittunt sortem:	*throwing dice for Bacchus:*
Primo pro nummata vini,	*First, the dice are thrown for wine,*
ex hac bibunt libertini;	*which the libertines drink.*
semel bibunt pro captivis,	*Then they toast the prisoners twice,*
post hec bibunt ter pro vivis,	*then they toast the living thrice.*
quater pro Christianis cunctis,	*Four times wine is drunk for Christians,*
quinquies pro fidelibus defunctis,	*five times for the faithful departed,*
sexies pro sororibus vanis,	*six times for the boastful sisters,*
septies pro militibus silvanis.	*seven times for the forest soldiers.*
Octies pro fratribus perversis,	*Eight times for the sinful brethren,*
nonies pro monachis disperses,	*nine times for the dispersed monks,*
decies pro navigantibus,	*ten times for the navigators,*
undecies pro discordantibus,	*eleven times for men at odds,*
duodecies pro penitentibus,	*twelve times for the penitent,*
tredecies pro iter agentibus.	*thirteen for the travelers.*
Tam pro papa quam pro rege	*We drink for the Pope and King alike,*
bibunt omnes sine lege.	*and then we drink, we drink.*

(continued)

PROGRAM

Bibit hera, biti herus,
bibit miles, bitit clerus,
bibit ille, iti illa
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, biti magus.

The mistress drinks, the master drinks
the soldier and the clergyman.
This man drinks, that woman drinks,
the servant and the maid.
The quick man drinks, the lazy drinks,
the white man and the black.
The sedentary drinks, the wanderer drinks,
the ignorant and the learned.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.

The poor man drinks, the sick man drinks,
the exiled and the unknown.
The youngster drinks, the oldster drinks,
the Bishop and the Deacon.
The sister drinks, the brother drinks,
the old woman and the mother.
Women drink and men drink
by the hundreds and the thousands.

Parum sexcente nummate
durant, cum immoderate
bibunt omne sine meta.
Quamvis bibant mente leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

Six hundred coins are not enough
for this aimless
and intemperate drinking.
Though our drink is always gay,
there are ever those who nag,
and we shall be indigent.
May they who nag us be confounded,
and never be inscribed among the just.

III. Cour D'Amours (Court of Love)

15. Amor volat undique
Brandie Sutton, soprano
Children's Choir

Amor volat undique,	*The God of Love flies everywhere*
captus est libidine.	*and is seized by desire.*
Iuvenes, iuvencule	*Young men and young women*
coniunguntur merito.	*are rightly joined together.*
Siqua sine socio, caret omni gaudio;	*If a girl lacks a man she misses all delight;*
tenet noctis infima sub intimo	*darkest night is at the bottom*
cordis in custodia:	*of her heart:*
fit res amarissima.	*This is bitterest fate.*

16. Dies, nox et omnia
Jeffrey Todd, baritone

Dies, nox et omnia	*Day and night and all the world*
michi sunt contraria,	*are opposed to me,*
virginum colloquia	*and the sound of maidens' voices*
me fay planszer,	*makes me weep.*
oy suvenz suspirer, plu me fay temer.	*Alas, I am filled with sighing and fear.*
O sodales, ludite, vos qui scitis dicite,	*O friends, amuse yourselves and speak as you please.*
michi mesto parcite, grand ey dolur,	*Spare me, a sad man, for great is my grief.*
attamen consulite per voster honur.	*Counsel me, by your honor.*
Tua pulchra facies, me fay planszer milies,	*Thy lovely face makes me weep a thousand tears*
pectus habet glacies.	*because thy heart is made of ice.*
a remender, statim vivus fierem per un baser.	*Thy single kiss would bring me back to life.*

PROGRAM

17. Stetit puella
Brandie Sutton, soprano

Steti puella rufa tunica;
si quis seam tetigit, tunica crepuit.
Eia.

Stetit puell, tamquam rosula;
facie splenduit, os eius floruit.
Eia.

There stood a maid in a red tunic;
when it was touched the tunic rustled.
Eia!

There stood a girl, like a rose;
her face was radiant, her mouth bloomed.
Eia!

18.Circa mea pectora
Jeffrey Todd, baritone
Chorus

Circa mea pectora multa sunt suspiria
de tua pulchritudine, que me ledunt misere.
great.

Manda liet,
manda liet,
min geselle chumet niet.

Tui lucent oculi sicut solis radii,
sicut splendor fulguris lucem donat tenebris.

Manda liet….

Vellet deus, vellent dii, quod mente proposui:
ut eius virginea reserassem vincula.

Manda liet…

My heart is filled with sighing.
I am longing for thy beauty. My misery is

Manda liet,
manda liet,
my sweetheart does not come.

Thine eyes shine like the sun's rays,
like lightning flashes in the night.

Manda liet…

May the [g]ods look with favor on my desire
to undo the bonds of her virginity.

Manda liet…

19. Si puer cum puellula
Patrick Gover, baritone
Men's Ensemble

Si puer cum puellula moraretur in cellula,
felix coniunctio.
Amore suscrescente, pariter e medio
propulso procul tedio, fit ludus ineffabilis
membris, lacertis, labiis.

When a boy and a maiden are alone together,
happy is their union.
Their passions mount, and modesty disappears.
An ineffable pleasure pours through
their limbs, their arms, their lips.

20. Veni, veni, venias
Double Chorus

Veni, veni, venias ne me mori facias,
hyrca, hyrce, nazaza, trillirivos…

Come, come, do not let me die.
hyrca, hyrce, nazaza, trillirivios…

Pulchra tibi facies, oculorum acies,
capillorum series, o quam clara species!

Pretty is thy face, the look of thine eyes,
the braids of thy hair; o how beautiful thou art!

Rosa rubicundior, lilio candidior,
omnibus formosior, semper in te glorior!

Redder than the rose, whiter than the lily,
more beautiful than all the rest; always I shall glory in thee.

21. In trutina
Brandie Sutton, soprano

In trutina mentis dubia fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video, collum iugo prebeo;
ad iugum tamen suave transeo.

I am suspended between
Love and chastity,
but I choose what is before me
and take upon myself the sweet yoke.

PROGRAM

22. Tempus est iocundum
Brandie Sutton, soprano
Jeffrey Todd, baritone
Children's Choir and Chorales

Tempus est iocundum, o virgines, modo conqaudete vos iuvenes,	*Pleasant is the season, o maidens;* *now rejoice ye lads.*
Oh, oh, oh, totus floreo, iam amore virginali totus ardeo, novus, novus amor est, quo pereo.	*Oh, oh, oh, with love* *I bloom for a maiden,* *my new, new love, of which I perish.*
Mea me confortat promissio, mea me deportat negatio.	*Yielding gratifies me;* *Refusing makes me grieve.*
Oh, oh, oh, totus floreo…	Oh, oh, oh, *with love…*
Tempore brumali vir patiens, animo vernali lasciviens.	*In winter man's desires are passive;* *the breath of spring makes him lascivious.*
Oh, oh, oh, totus floreo…	Oh, oh, oh, *with love…*
Mea mecum ludit virginitas, mea me detrudit simplicitas.	*My maidenhood excites me,* *but my innocence keeps me apart.*
Oh, oh, oh, totus floreo…	Oh, oh, oh, *with love…*
Veni, domicella, cum gaudio, veni veni, pulchra, iam pereo.	*Come, my mistress, come with joy,* *come my beauty, for I die.*
Oh, oh, oh, totus floreo…	Oh, oh, oh, *with love…*

23. Dulcissime
Brandie Sutton, soprano

Dulcissime, totam tibi subdo me! *Sweetest boy, I give my all to you!*

Blanziflor et Helena

24. Ave formosissima

Ave formosissim, gemma pretiosa *Hail to thee, most beautiful, most precious gem,*
ave decus virginum, virgo gloriosa, *hail, pride of virgins, most glorious virgin.*
ave mundi luminar, ave mundi rosa, *Hail, light of the world, hail rose of the world.*
Blanziflor et Helena, Venus generosa! *Blanziflor and Helena, Venus generous!*

Fortuna Imperatrix Mundi (Fortune Empress of the World)

25. O Fortuna

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PERSONNEL

SALISBURY CHORALE PERSONNEL

William M. Folger, Artistic Director
Susan Zimmer, Pianist

SOPRANO I
Anne Binkley
Faith Crudup*
Fiona Duncan
Cheryl Helm
Mary Laubacher
Evonne Lee
Alice Redfield
Aurelié Van de Wiele

SOPRANO II
Julie DeHuarte*
Maggie Jones
Daryl Newhouse
Amelia Trotter
Jessica Windsor
Lena Woodis

ALTO I
Jenny Anderson
Karen Gabriszeski
Yasmine Paye*
Patty Rubin
Dorothy Shelton
Catherine Skeeter
Joana Weaver

ALTO II
Louise Anderson
ToriJo Brown*
Becki Chalmers
Katherine Harting
Rebecca Jones-Hochmuth
Shawn McEntee
Susan Moore

TENOR I
John Allen
Khalyl Laws*
David Pollock

TENOR II
Nathan Ayersman
Chris Griffin
Edgar Isaacs

BASS I
Albert Duncan
Bill Horne
David Moore
Jeffrey Todd
Nick Troup

BASS II
Oluwatosin Aroyewun
Mark Decker
Scott Duncan
Richard Hunter
David Medland
Jordan Queen*
Ross Silverwood
Mark Williams

*UMES students

UNIVERSITY CHORALE PERSONNEL

William M. Folger, Artistic Director
Susan Zimmer, Pianist

SOPRANO I
Emmalie Burrall
Alyssa Chiarelli
Michelina DeVeas
Jessica Johnson
Emely Martin
Sara Miller
Kelsey Pintzow
Miranda Rothermund

SOPRANO II
Julia Alexander
Gwendolyn Auvil
Josephine Caruso-Dipaolo
Olivia Davidson
Grace Fitzpatrick
Emma Hacker
Taylor Johnson
Kadie Laramore
Michelle Schuyler
Bailey Zdebski

ALTO I
Alexis Andrew
Anna Avrick
Roes Devito
Jessica Graver
Katy Schell
Joana Weaver
Miranda Wood

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Annabell Midley
Rachael Walker
Madelyn Zaprowski

TENOR I
John Allen
Adam Beres
Jeremiah Copeland
Joshua Dennis
Lance Fisher
Braden Stinar

TENOR II
Alexander Dipirro
John Farrell
Edgar Isaacs
Chase Reeves

BASS I
Andrew Creed
Nicholas Holland
Kevin Ladd
Kenneth Leonard
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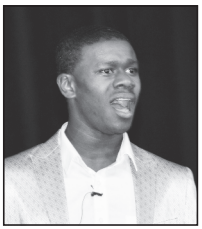
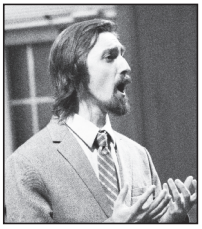
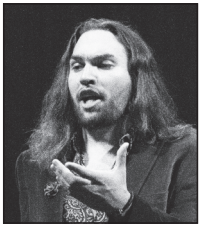


Jeremiah Copeland, tenor, is a native of Salisbury, MD. A junior pursuing degrees in music and theatre, he is the 2018 first place and 2019 second place winner of the MD-DC NATS Student Auditions (Sophomore and Junior Men's Musical Theater categories). During his time at SU, he has played the roles of Nick Bottom in *A Midsummer Night's Dream,* Seaweed in *Hairspray* and, most recently, Judas in *Jesus Christ Superstar.* Jeremiah was runner-up and winner of a $500 Irene Ryan Acting Scholarship awarded at the Kennedy Center America College Theatre Festival in 2018. He also received the award for Vocal Excellence given by the Voice and Speech Trainers Association.



Lance Fisher, tenor, is a senior music - vocal performance major at Salisbury University. Hailing from Princess Anne, MD, Fisher is active in the local a cappella and barbershop quartet scenes as an arranger, director and performer. He is the 2019 first place winner of the MD-DC NATS Student Auditions and the Mid-Atlantic Regional second place winner (Senior Men's Musical Theater). Fisher recently played the title role in *Jesus Christ Superstar.*

Brandie Sutton is rapidly building an increasingly impressive career, both in opera and concert. She had a great personal success in the leading role of Rautendelein in Respighi's rarely heard opera *La Compana Sommersa* with New York City Opera. She has also sung leading roles with Seattle Opera, Kentucky Opera, Knoxville Opera and will return to the roster of the Metropolitan Opera next season. Upcoming opera engagements include Pamina in *The Magic Flute* with Opera Maine, Musetta in *La Boheme* with Seattle Opera and La Fee in *Cendrillon* with Birmingham Opera. Internationally, she has sung leading roles at Palacio de Bellas Artes, Mexico; the Grand Theatre de Geneve; the Hamburg Staatsoper; Semperoper, Dresden; AlterOper, Frankfurt; and Teatro Petruzzelli, Bari, Italy. In concert repertoire, she has appeared with such orchestras as the New York Philharmonic, Mid-Atlantic Symphony, Richmond Symphony, Louisiana Philharmonic, Aiken Symphony and Jazz at Lincoln Center.



Jeffrey Todd, baritone, is a senior music - vocal performance major and native of Salisbury, MD. He has garnered numerous awards, including first place wins at the MD-DC and Mid-Atlantic Regional NATS competitions in 2016, 2017 and 2019, and he won second place at the 2017 National NATS Student Auditions held in Boulder, CO. He has portrayed the role of Bob in SU Opera production of Menotti's *The Old Maid and the Thief* and recently the role of Pilate in *Jesus Christ Superstar.*

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What do the Old Spice aftershave commercial, the 1981 John Boorman film *Excalibur* and 1990 film *The Hunt for Red October,* the video game music "One Winged Angel" from *Final Fantasy VII,* and Michael Jackson's Dangerous tour video montage have in common? All the above incorporate either "O Fortuna" or other selections from the scenic cantata *Carmina Buran Cantiones Profanae* by Carl Orff in their media. This masterpiece, composed between 1934 and 1937, continues to thrill audiences around the world and has prominence in the choral-orchestral repertoire. The few aforementioned representative media examples attest to the attractiveness of the music and themes of *Carmina Burana* inspiring film makers, television advertisers and video game composers.

Carl Orff and Dorothée Günther co-founded the Güntherschule dance and movement school. While attending the famous Tanzfestspiele in Berlin, Germany, Orff viewed the premiere of (Tanzesänge) *Hymnic* Dances by German Expressionist choreographer Mary Wigman accompanied by Hanns Hasting's percussion soundscape: dances "to exaltation, to painful burdens, to dark threats, to elemental rhythm *(Fire Dance),* to the experience of nature *(Moon Song),* and to unending devotion *(Dance of Homage)."* Impressed with the dances, Orff chose Wigman to choreograph the dances slated for *Carmina Burana.* The dance-lamenting figure *Song of Fate* parallel Orff's "O Fortune" and "Fortune plango vulnera." Concepts of destiny, disillusionment and powerlessness were of great interest to Orff and Wigman and depict the "general malaise of a significant portion of the German populace in the 1930s." Poems from the 11th and 12th centuries opine about the goddess Fortuna with arbitrary control over human love, joy and suffering. Orff's personal experiences of fate and disillusionment shared with the society of the 1930s he labeled "universal experiences of mankind." The themes in *Carmina Burana* of rejection of authority, indictment of society, or celebration of "modern" expression of love and sexual desire are also fundamental themes of the German "life reform movement" Lebensreform and the youth branch Wandervögel, literally, "wandering birds," a "rambling movement." It was the simple melodies, repetitive rhythms and sing-along, folk choruses of Orff's composition that became a popular tool for Nazi propaganda, although Orff denied his music was a tool of the resistance.

The texts and themes linked to the aforementioned two reform movements are taken from the German philologist Johann Schmeller's 1847 edition of the medieval manuscript *Codex Buranus,* discovered in 1803 in the Benedictine monastery at Benediktbeuern (Bavaria) – the origin of the title of *Carmina Burana.* Four themes are prevalent in the 11th and 12th century songs collected by wandering scholars or goliards: "poems with moral and satirical content; love and dance songs, drinking and gaming songs, and religious dramas." Codex themes overlap with those of popular songbooks of the 19th century choral societies and Liedertafeln (male part songs) with songs about life: women, drinking and fellowship. Johann Strauss II immortalized these themes in his 1869 Op. 333 waltz *Wein, Weib und Gesang* (Wine, Women, and Song). Songs of these types pervaded national festivals throughout the seasons.

Influenced by Bertolt Brecht, Paul Hindemith and Kurt Weill and the concept of *Gemeinschaftsmusik,* meaning renouncing complexity for simplicity with the hope of providing a sense of community through music, Orff developed the concept of "gestic character," a layering of social commentary over and above the explicit meaning of the text. Orff achieves this in *Carmina Burana* by deliberately parodying musical styles, trivializing musical motives, using bombastic fanfares, and exaggerating patriotism of choral settings and oratorios popular at state-sponsored festivals in the 1930s. In 1933 "Orff asked Michel Hofmann to recommend suitable texts for a "small cycle" to satisfy his interest in social commentary, gestic techniques, and attention to dualism, paradox and satire."

Orff was immediately interested in Hofmann's suggestion of the Codex Burana. Using the 1927 collection and translation of poems by Max Manitius titled *Vagantenlieder,* Hofmann assisted Orff in choosing 24 poems from 254 choral and solo songs to form a quasi-oratorio unified around the theme of Venus, goddess of love.

The 24 poems were not chosen to present a storyline but a narrative around love and its "value" from different perspectives. The scenic cantata is constructed in five sections: "O Fortuna" designated *Schicksal* (Destiny); *Primo vere* called *Natur und Früling* (Nature and Springtime); *Uf dem Anger* (On the Meadow), as *Oktoberfest; In Taberna* called *Spelunke* (Dive); and *Cour d'amours* (Court of Love), a Madrigal section. The musical numbers within each section move in sequence without interruption. Orff and Hofmann selected poems presenting love as requited and consummated. Orff borrowed a variety of musical styles of the 19th century "pop" music and "hurrah patriotism."

"O Fortuna" opens the work to the goddess Fortuna with "chant and big, loud chords and an ostinato representing the rotating wheel" of fortune. The commencing musical number parallels the opening of an oratorio in the time of Kaiser Wilhelm, which often began with a prayer to God, the Emperor or other heroic figures. Orff parodies sacred prayer to a pagan goddess using a sustained whole-note of D-minor foundation under a dissonant major second in the treble voices followed by a unison chant, a pastiche of a processional of medieval monks. "Fortune plango vulnera" (I lament Fortune's blows) describes the cycle of one "crowned with a garland of prosperity" only to be "struck down and robbed of all my glory."

Primo vere contains three poems on the unified theme of love as natural and ennobling through the image of spring. In "Veris leta facies" (The bright face of spring) nature swoons with the pursuit of love; "Omnia sol temperat" (The sun, pure and fine) insists all humans are subject to nature's laws and ruled by natural love; and, "Ecce gratum" (Behold the spring) invites listeners "to be at the command of Venus" to rival Paris in celebrating love." The first incorporates Gregorian chant style depicting chaste love with ascending minor triadic motives in arching phrases alternating duple and triple meter determined by the Germanic-Latin text. The baritone present the second poem in the style of "liturgical recitative" reminiscent of a priest's intonation with a drone accompaniment. "Ecce gratum" is introduced by the tenors in unison declamation followed by a homorhythmic hymn. A contrasting legato middle section of unison voices bridges the closing section in call and response format with echo exchanges in motet style.

The theme of love continues in the third section, *Uf dem Anger* (In the Meadow): "A different characteristic of love is visited, that of sentimentality, maudlin, deception, or exaggerated claims a poet makes to attain love." In "Floret silva" the poet "frets relentlessly for her lover, pining desperately; who will love me now that my lover has ridden away." Her vanity is betrayed in "Chramer, gip die varwe mir" (Merchant give me rouge; let me please you young men). The round dance in triple meter opens with "Swaz hie gat umbe" "the girls who dance around here wish to be without men" is followed by a slower "Chume, Chum, geselle min" (Come, come, my friend). The repeat of "Swaz hie gat umbe" confirms the deceitfulness of this particular form of love. "Were diu werlt alle min" (Were the world all mine) closes the section with an exaggerated desire for love: "I would yield all of my lands from the Rhine to the sea to embrace England's Queen." This chivalric style was common in amateur choral settings and patriotic oratorios in the time of Kaiser Wilhelm.

Oktoberfest, an annual fair in autumn in Munich, originated in 1810 to celebrate the love of, or marriage of, King Ludwig and Princess Therese on a field outside Munich's city gate called Theresienwiese "Theresa's Meadow" or

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"The Meadow." Folk music and folk dance forms were common at the fairs. In this section, Orff incorporates the folk elements of melodic skips and leaps, strong triple and duple rhythms as in "Tanz" and "Flore silva." The Bavarian dance, Zweifacher, alternates between a three-step waltz and two-step pivot heard in *Uf dem Anger.* Here love is not overly serious, imitating the artificial expression of love during the public festivals like Oktoberfest. The musical treatment of the poetry conveys an irony of depictions of flirtation, deception, false shyness and hyperbole of common courtship and humorous references to the German bourgeois affectations.

Topics of corruption, weakness of authority figures and the excesses of drinking are explored in the *In Taberna* section where Orff and Hofmann incorporate parody and satire listed in parenthesis. The drama ranges from the baritone solo "Estuans interius," (Giuseppe Verdi thriller, *Il Travatore* and Manrico's outrage in "Di quella pira") about a proud subject who turns to vice and the needs of the flesh, to the tenor solo "Olim lacus colueram" (a swan solo for falsetto voice in a grotesque march setting) about a subject roasted and devoured by monsters as the men's chorus taunts his fate. The Abbot of Cockaigne in the baritone solo "Ego sum abbas" (spicy recitative) sings of corruption, gambling and drinking with choral exclamations of a 'battle cry" "Wafna!" All men join in a defiant drinking song "In Taberna quando sumus" (in the style of a Giacomo Rossini's opera finale) with 13 toasts to various sinful or irritating people from "all those in jail" to robbers bearing guns" to "wives nagging and railing." The format is reminiscent of a Gilbert and Sullivan patter song and Broadway musical "list song."

The final section, *Cour d'amours,* revisits love theme poetry as dialogue between two lovers in madrigal style. Children's voices join the orchestration to depict the affections and innocence of young men and women. Orff considers courtly love idealized love, or as Hofmann wrote, a "sophisticated" or "elevated" little affair. "Amor volat undique" expresses the desire of love men and women have for each other and the ensuing passions. The contrast of chaste love and consummated love is expressed in the soprano solos "In trutina," a beautiful sensitive art song, and "Dulcissime," with its upward soaring leap of a ninth and descending cadenza flourish of ecstasy. "Ave formosissima" and *Blanziflor et Helena* close out the final section as a hymn to Venus, with grand chords depicting an organ, disrupted by agitated rhythmic eight-note figures in the strings. The seemingly triumphal A major final chord depicting praise of Venus and the desires of the flesh is conflicted by the return of "O Fortuna" and the lamenting chant of penitents and Orff's shift to the triumphal key of D major hinting to "fate's triumph!"

The 1937 Frankfurt premiere received a harsh review from Herbert Gerigk in two papers; however, by the 1940s *Carmina Burana* was a staple of musical theatre in Germany. The political impact for "O Fortuna," a "will to triumph!"

– Kirsten Yri https://academic.oup.com/mq/article/100/3-4/399/5040298
– William M. Folger

ACKNOWLEDGEMENTS

Dr. Charles A. Wight, *President, Salisbury University*
Dr. Karen Olmstead, *Provost and Senior Vice President of Academic Affairs*
The Late Charles R. & Martha N. Fulton
Dr. Maarten Pereboom, *Dean, Fulton School of Liberal Arts*
Dr. William M. Folger, *Co-Chair, Department of Music, Theatre and Dance*
Robert Smith, *Co-Chair, Department of Music, Theatre and Dance*
Brooke Church, *Department of Music, Theatre and Dance*
Sally Choquette, *Department of Music, Theatre and Dance*
David Pollock, *Chorale Manager*
Crystal Kelly, Debbie McMahon, Christine Smith, Earnest Gould, Ana Maldonado, Marina Feeser, Lori Pauling and Emily Dopp, *Publications*
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